A close-up, artistic photograph of a violin and its bow, showing the intricate details of the wood and metal. The violin is on the left, and the bow is on the right, both set against a light, blurred background.

ASU Chamber Orchestra Presents:

The Fire of Emerging Artists

Graduate Lecture-Recital

Cullan Lucas, *Conductor*

School of Music
Herberger Institute for Design & the Arts
Arizona State University
2016-2017 Season

November 16, 2016
7:30pm

Katzin Concert Hall

MUSIC

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

ASU Chamber Orchestra

Cullan Lucas, conductor

Lecture, *The Fires of Memory*

Intermission

“Coriolan” Overture, Op. 62 (1807).....Ludwig van Beethoven
(1770-1827)

Symphony No. 59, Hob. I:59 (ca. 1766-1768).....Joseph Haydn
(1732-1809)

- I. Presto
- II. Andante o piú tosto Allegretto
- III. Minuetto
- IV. Allegro assai

Chamber Symphony (2016).....Stephen Mitton
(b. 1991)

- I. Moderato tranquillo
- II. Presto con slancio
- III. Adagio

To respect the performers, please silence all electronic devices.

ASU Chamber Orchestra

Violin 1

Tee Tong Tang,
Concertmaster

Vladimir Gebe

Pan Du

Nicole Skaggs

Sicong Chen

Alisson Unglaub

Violin 2

Meghan Ruel,
Principal

Ruihong Chang

Amanda Romani

Brynn Vance

Emilio Vazquez

Sanem Reinhardt

Viola

Joseph Bingham,
Principal

Sarah Knight

Gloria Yoon

Jen Grubbs

Cello

Alex Duke,
Principal

Jun Lee

Wesley Skinner

Jacob Barker

Bass

Evan Pardi,
Principal

Joey Petit

Flute

Stephanie Hoeckley*#

Abby Puckett

Oboe

Rachel Messing*^#

Wilson Harmon

Clarinet

Tyler Armenta*

Francisco Javier de Alba#

Bassoon

Toan Tran*

Brittany O'Quinn^

Gabbie Hsu#

Horn

Alex Moxley#

Juli Smith*^

Parker Kauffman

Trumpet

Brianne Borden*

Robert Giambruno

Piano

Dongfang Zhang#

Timpani

Alexandros Fragiskatos*

Principal Distinctions

*Beethoven

^Haydn

#Mitton

About the Artists

Houston-born conductor **Cullan Lucas** is currently a doctoral graduate assistant in the orchestral and opera conducting program at Arizona State University where he studies with Jeffery Meyer. While at ASU, Lucas has also studied under Tito Muñoz, Timothy Russell, William Reber, Jason Caslor, and Gary Hill.

Prior to this position he served as Principal Conductor of the Columbia Community Orchestra and as an assistant to the University of South Carolina opera and orchestras in Columbia, SC. Lucas has also been a conductor in both domestic and international conducting workshops and festivals, including a performance with the Nanchang University Philharmonic Orchestra in China and PRISMA Festival Orchestra in Canada.

Lucas is involved in commissioning and performing new works for chamber orchestra, as well as exploring various avenues of interdisciplinary collaboration through performance. Additionally, his current academic research interests primarily focus on the interactions of long-term and short-term memory in conductors.

Lucas earned the Master of Music Degree in Instrumental Conducting from the University of South Carolina, where he studied with Donald Portnoy and Neil Casey. While at South Carolina, he conducted multiple performances with the USC Symphony, Chamber, and Campus Orchestras, as well as productions with the university opera company, Opera at USC.

He holds Bachelor of Arts Degrees in Music and Chemistry from Texas A&M University, and while at A&M, acted as Music Director and Chorus Master for the Performance Studies Department's first full-scale musical, John Gay's *The Beggar's Opera*. In addition to working with the band and orchestra programs at the university, he also served briefly as an assistant conductor to the successful Northgate Philharmonic Youth Orchestra.

Eager to experiment and find new ways to reach and engage his community with music, Lucas works to incorporate innovative programming and collaborative efforts with local artists, musicians, and composers. Enthusiastic about all music, Lucas studies and performs a variety of genres, from Bach and Verdi to video game and film music. His goal is to interact with a wide array of music that actively engages, enlightens, and grows audiences in his community.

Stephen Mitton is an accomplished musician and composer from Saratoga Springs, Utah, currently pursuing a Master's degree in composition at Arizona State University. He has written for a wide variety of genres ranging from contemporary dance to full orchestra, and has enjoyed successful performances of his music across the country.

Having received a Bachelor's degree in cello performance at Utah State University, Stephen has studied chamber music with the Fry Street Quartet and has given performances and master classes with various chamber groups across Utah and Arizona. He has recorded several of his original compositions for the cello, some of which are available for purchase on iTunes, Rhapsody, and other distributors.

Program and Lecture Notes

Notes on Presented Research

Lucas' research focuses on the interactions of long-term and short-term memory in instrumental conductors as a means to better understand and improve methods of score study. To do so, Lucas has begun investigating theories of cognitive science and memory that have been developed over the past 60 years. The grandfather of these theories was George A. Miller, who in 1955 addressed the Eastern Psychological Association on what he called, "the magical number 7." Seven, Miller concluded, was the limit to the numbers of items a person could retain in their immediate memory span. Miller then postulated that by "chunking" and recoding more bits of information together into a single unit, we could expand this limit on immediate memory without violating his "magical number."

A variety of new theories followed in the years after Miller's speech, all attempting to understand why these limits existed for memory and by what mechanism they might be overcome or expanded. These theories (working memory, template theory, expert memory, etc.) have been applied to a variety of disciplines, from chess grand masters to sports psychology to music education. However, with regards to the field of conducting and even music performance in general, surprisingly little has been written. Lucas' ultimate goal is to apply these new understandings of memory to his own field as a means to help both established performers and student conductors alike in their efforts to internalize their music and ultimately facilitate a more personal performance.

"Coriolan" Overture, Op. 62 (1807) - Ludwig van Beethoven

While sharing a name with Shakespeare's play about the tortured hero and legendary general, Coriolanus, this particular overture by Ludwig van Beethoven was actually inspired by Heinrich Joseph von Collins' play, *Coriolan*. Both plays follow the titular Roman as he defects to his enemies' camp to lead an assault against his former home. Whereas the Bard of Avon chose to have Coriolanus tried for treason and murdered, Collins instead settles for suicide.

Written in 1807, a year prior to his fifth symphony, this overture fits soundly in Beethoven's middle period. Coriolanus' rage and desire for vengeance can be heard in the stormy, nervous opening C minor theme. Meanwhile, his mother pleads for him to stop and appear in the lyrical, soaring E-flat major theme. Ultimately, Coriolanus yields to his mother's cries, and, unable to attack his former home or turn against

his newfound army, decides suicide is his ultimate fate. The famed general's tragic death is echoed in Beethoven's piece as the energy and life that once fueled Coriolanus' rage withers and fades to nothing.

Symphony No. 59, Hob. 1:59 (ca. 1766-1768) - Joseph Haydn

Though numbered in the Hoboken system as 59, Haydn scholar H.C. Robbins Landon estimates this symphony as having been composed much earlier, most likely between 1766-1768. This period at the Esterházy was one of change, as Haydn transitioned from vice-Kapellmeister of the estate to Kapellmeister, now responsible for church music in addition to everything else. Due these additions, Haydn's compositional output also changed with an influx of more sacred and secular large-scale vocal works as well as operatic works, at the request of the Prince Nicholas I. Influenced by these changes, Haydn's instrumental works became more passionate, daring, and perhaps "fiery."

Though apt, the "fire" moniker did not come from the composer himself but is rather most likely derived from Gustav Großmann's play, *Der Feuerbrunst*, which was performed at the estate in 1774 and used several movements of the work as accompanying music. Nevertheless, Haydn's artistry, spirit, and wit are on full display in this work.

The *Presto* first movement opens with a tutti fiery rhythmic drive, which continues for most of the movement. More rhythmic than melodic, Haydn builds the nervous energy and suddenly dispels it throughout the movement through abrupt dynamic shifts and dramatic gestures before ending with an unexpected pianissimo closing section.

The two inner movements, a slower *Andante o più tosto allegretto* and a jaunty *Minuet*, share not only the same meter, but also begin with the same sequence of pitches. Whereas most of the *Andante* movement focuses on the strings, the *Minuet* includes a more active wind section, with the oboes and horns featured equally alongside the string section.

The finale, an *Allegro assai*, flips the script somewhat and places the priority on the winds for the first time opening with lively horn call and response by the oboes. The development unwinds in imitative fashion before coming back together at the recapitulation where the opening horn call is restated, somewhat muted, by the violins. From this point, the movement begins to regain its original energy before the coda finally evokes the original horn calls before a dramatic close.

Chamber Symphony - Stephen Mitton

This Chamber Symphony is the result of a collaboration with Cullan Lucas, who approached me in February of 2016 about writing a new work for chamber orchestra as a part of his lecture recital with the Arizona State University Chamber

Orchestra. At that time I was involved in rehearsals of Benjamin Britten's first String Quartet in D Major, and was impressed by both his unique harmonic language and his ability to reference traditional forms in new and interesting ways. As I began writing the piece, I determined that modeling Britten's Quartet would be a useful exercise in helping me to understand how he was able to write appealing music that looked both forward and backward at the same time.

The first movement begins with an oscillating D Major chord that serves as a texture over which I introduce the first motif: E-flat, A, D, A. This motif, along with all other primary themes in the piece, reflect a recent trend in my music of developing simple melodic ideas built from three-note sets. As in the Britten Quartet, the first movement uses two contrasting tempos to pit tranquil sections of lush tonality against more frenzied music.

The second movement is a scherzo in a fast triple meter. While the motifs in this movement are also short and simple, they develop rapidly, with winds and strings alternating between an energetic, murmuring idea and another sustained, syncopated idea. The piano and lower strings often provide the forward energy for this movement through a dissonant ostinato pattern that gradually fades away into silence.

In the finale, several instruments are given the chance to come forward as soloists with the rest of the group. The movement begins with a horn solo that is derived from melodic material found in the first movement. This solo gives way to a brisk and enthusiastic new theme that seems to flow effortlessly from one idea to the next until the piece ends with one last quotation of the original motif of the Symphony, followed by a sudden and dramatic finish.

-Stephen Mitton

ASU Instrumental Faculty

WOODWINDS

Elizabeth Buck	Flute
Martin Schuring	Oboe
Robert Spring	Clarinet
Joshua Gardner	Clarinet
Albie Micklich	Bassoon
Christopher Creviston	Saxophone

BRASS


John Ericson	Horn
David Hickman	Trumpet
Bradley Edwards	Trombone
Deanna Swoboda	Tuba

STRINGS

Jonathan Swartz	Violin
Katherine McLin	Violin
Danwen Jiang	Violin
Nancy Buck	Viola
Thomas Landschoot	Cello
Catalin Rotaru	Bass
Julie Phillips	Harp

PERCUSSION

Simone Mancuso
Dom Moio
J.B. Smith
Shaun Tilburg



November 22, 2016
ASU Chamber Singers and Chamber Orchestra
St. Cecilia's Day Concert
David Schildkret, *conductor*
Central United Methodist Church of Phoenix

December 2, 2016
ASU Choirs and Symphony Orchestra
Holiday Gala!
David Schildkret, Jeffery Meyer, Mark Alpizar,
Bartlett Evans, Julie Neish,
Jason Thompson, *conductors*

January 27, 2017
Concert of Soloists:
Ravel, Bates, and Prizewinners
Jeffery Meyer, *conductor*

**All events in ASU Gammage
unless otherwise specified*

**All concerts begin at 7:30pm*

EVENT INFORMATION 480.965.TUNE (480.965.8863)
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